

an independent forum for student thought

march 29, 1995

an independent forum for student thought

the  
all  
ock,  
ran-  
slic-  
ing  
ade  
e. A  
Pulp  
at

thrillingly alive. "It's not a fact," says *Pulp Fiction* is an actors' show what I really glassy Thurman is marvelous here, seductively scrappy as she teases Vincent for gossiping with Jules ("You're worse than a sewing circle"). Best of all, she gets him to the dance floor for a twist contest. Travolta is doughier than in his *Saturday Night Fever* days, but even playing junkie reptile he exhibits amazing grace. His slow dance with Mia to a C.J.


**Film!** The highly touted Quentin Tarantino's dazzling homage to film noir. Four stories told in four different ways. It's a triumph of style over substance. A statement about the crime genre. **Indisputably great.**

Take an early  
Travolta's Vincent  
el L. Jackson as  
Jules Winnfield  
style in dark su  
but in on s  
who stole s  
their bac  
lace (the  
But bef  
al stu  
them  
May  
com  
M  
sa  
s

It's a  
effect  
the  
over  
only sh

he screenplay for "Three stories that opens with the title," What does that about one story.

Uma Thurman draws a square of thin air in Pulp Fiction, once you station the viewer like that, can you



two... snow up and blo  
 bod... then they cut to  
 B... "and you have t  
 so... then they cut to  
 300... way. But here the t  
 come... LAM-BLAM-BL  
 we don't... way, we stay with  
 "hole... the morning and

Daring  
Wild  
Funny

EXPLICIT LYRICS Harvey  
**Hell of a Kick!**  
WITH THAT QUENT

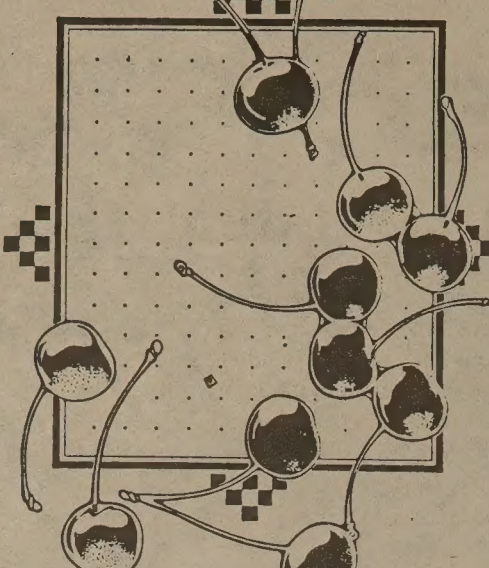
**N**OW THAT QUENTIN TARantino's *Pulp Fiction* has won the Palme d'Or at Cannes, opened the New York Film Festival, and made the former video-store clerk a name to suck up to in Hollywood, you're p

ably thinking the writer-director. *Reservoir Dogs* has sold out his rental. Think again. The proudly debutable *Pulp Fiction* (cost: a measly \$8 million) is the new King Kong of movies. It's an anthology that blends three stories and 12 principal characters into a mesmerizing mosaic of the Angeles scuzz world. The acting is comite; John Travolta and Bruce Willis consider their careers revived. Buoyed by Tarantino's straitlaced THURMAN AND TRAVOLTA and so does the sex. *Pulp Fiction* is conscious fun without a trace of cautious complacency or political correctness inhibit its 154 deliciously lurid minu-


That said, Tarantino's twist on the pulp genre is also damn near a work of art. At 31, he shows a disdain — long his peers — for flashy style.

# CHILD RECEPTION

**LIFE CAN BE A BOWL OF CHERRIES...**



**IF YOU DON'T HAVE TO LIVE IN A PIT!**  
COME UP TO LUXURY LIVING AT AFFORDABLE PRICES.

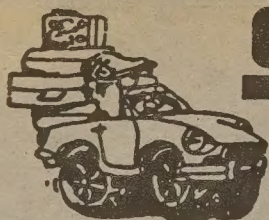


**ARRIAGE COVE**

606 WEST 1720 NORTH, PROVO, UTAH 374-2700

SPRING IS JUST AROUND THE CORNER,  
SO MAKE SURE YOUR CAR IS PREPARED.

*Foreign Cars  
Are Our Specialty,  
Not A Sideline*



**IMPORT  
AUTO  
CENTER**

800 S. University

Just South of the Overpass  
374-8881

## CAMPUS SPOTLIGHT

March 28: The Vocal Jazz Ensemble will perform at 7:30 p.m. in the Madsen Recital Hall. The show is free, and it just might be worth your while to go see it.

April 1-8: "Photographs by Karsh" will be on display in the Museum of Art. Also, several free exhibitions (can you tell that *Student Review* is a nonprofit organization?) will be on display this month for your viewing pleasure, so be sure to take advantage of the opportunity.

April 28-29: Brigham Young University Department of Communications will host the Reader's Digest Magazine Writing Workshop in Salt Lake City. It will be held at the Olympus Hotel; tickets range from \$40 to \$129, depending upon which sessions you attend. Anyone interested should contact BYU Conference and Workshops, 352 Harman Building, Provo, UT 84604-1530; or call them at (801) 378-7692.



## STUDENT REVIEW

### PUBLISHERS

ANDREW CHRISTENSEN  
MATTHEW ANDERSEN

### EDITOR

STACEY FORD

### MANAGING EDITOR

JEFFREY LINES

### COPY EDITORS

LISA TANNER  
JANA PARMENTER  
KARLA HOLLAND  
GABRIELLE STANLEY  
CINDY FERGUSON  
TANYA BURRELL

### DESIGN & PRODUCTION

SCOTT WHITMORE

### ADS MANAGER

WILLIAM CAREY

### ARTS & LEISURE EDITOR

EMILY ASPLUND

### CAMPUS LIFE COEDITORS

MATTHEW WORKMAN  
TRISTYN SCHREIBER

### STAFF

CANDICE STEWART  
EMILY CRANE  
SARA LEWIS  
SHANNON KEELEY  
HEATHER B. HAMILTON  
TURK ROBINSON  
CLARK MCBRIDE  
JENNIFER NEILSON  
JEREMY PICKENS  
TYRA CROCKETT

### ISSUES & OPINIONS EDITOR

LYNETTE COX

### STAFF

ANDREW HUNSAKER  
GRETCHEN PETERSON  
ASHLY JENSEN

### RELIGION EDITOR

FELICITY HAMILTON

### STAFF

SUNNY MCLELLAN  
AARON BROWN

### NOISE EDITOR

MELANEE HUNT

### ART GODDESS

GABRIELLE STANLEY

### ARTISTS

APRYL ROBERTSON  
MINDY MCMILLAN  
WHITNEY BUSHMAN  
CYNTHIA FERGUSON  
AMY TOLK  
MARK STERZICK  
ANDY HUNSAKER  
CANACE PULFER  
NAT ROGERS

### COVER ART

NAT ROGERS

### SUBSCRIPTIONS

JEFFREY LINES

### CALENDAR GIRL

TRACY ASTLE  
LESLIE GONZOLES

Send submissions, letters, and subscription requests (\$15 per year) to:

**Student Review**  
P.O. Box 2217  
Provo, UT 84603  
(801)371-8400

*Student Review* is a independent student publication serving Utah Valley and its university communities. Because *SR* aspires to be an open forum, all submissions will be considered for publication. Views expressed in *Student Review* are presumably those of the authors, and certainly do not necessarily reflect those of BYU, UVSC, *SR*, The Church of Jesus Christ of Latter-day Saints, or Willie Brown

## A NOTE FROM THE RELIGION EDITOR ON KITE FLYING

Dear Diary,

Today Laura and I went kite-flying. We took lunches and she drove to Toys-R-Us for the kites. She has the greatest car. It is really old, really big, and has bench seats. But the coolest part is when you get in. There is this beeper that goes off when she starts the car and your seatbelt isn't fastened. It keeps going until you buckle it. Of course, it took me about five minutes to figure out how to buckle it, and the entire time I was dying. It was really embarrassing because Laura is so cool, and I bet that kind of stuff never happens to her.

Anyway, I'm getting ahead of myself. We went to Toys-R-Us and found the kites. We both picked out Mickey Mouse ones. But on mine Mickey was roller-skating and on hers Mickey was surfing. We paid for them, then left and went to the field above the MTC and below the Provo Temple. It was perfect kite-flying weather.

So, we got there, and Laura put her kite together and we found that it didn't come with string. Luckily, mine did and we decided to share it. So things were cool. Mine took a while to assemble because I had to put the tail on it and do a bunch of other stuff that completely confused me for some reason. But I figured it out and got out of the car. The wind was blowing pretty hard and it was snowing a little. Mostly flurries, so it was really flurrying. It seemed kind of strange for a minute to go kite-flying when it was flurrying, but I got over it quickly when the wind picked up and my kite started to fly.

I flew my kite for about five minutes and then cut my string so Laura could have some. Unfortunately, her kite didn't fly nearly as well. We kind of decided that it was a remedial kite, so we encouraged it heavily, hoping that it would be inspired and stop fighting against the wind and start to just float along. But it never worked. Every time it would go up, it would dip around for a few seconds, then plant itself upside-down in the grass. Eventually, after about fifteen minutes of encouragement and praise, Laura and I gave up trying to get the surfing Mickey to fly and we tied her string back with mine.

With the new string on the kite, we let my skating Mickey go—and it went! The knot we tied wasn't very good and it came undone in about five seconds. So we chased after it and fortunately caught it. We tied a better knot in it and it went up about 600 feet into the sky. After about ten minutes of watching it float around, Laura and I were tired and cold, but having a great time. Unfortunately, homework, work, and *Student Review* beckoned and we had to go home. But it was one of the best afternoons I have had in a long time.

Laura is a wonderful gal, and I feel like a new person now. I can go fulfill my *Review* responsibilities and get on with life, and maybe even go out with that cute guy from my Scandinavian class. I just had to stop and tell you how wonderful and therapeutic my kite-flying experience was today.

*Felicity Hamilton*  
Felicity Hamilton

## STAFFPERSON OF THE WEEK:

Lynette Cox has done a fantastic job putting together the Issues & Opinions section. She has brought us some very memorable and intriguing interviews, pushing the issues to their limit, while still maintaining the open forum and allowing all sides to be presented. Thanks for keeping the paper's integrity and quality high Lynette.

### For Your Information:

*Student Review* refuses to apologize for anyone's dirty minds regarding the cover of last week's issue. Any resemblance to anything other than a woman with a big butt sitting at a slot machine is purely up to your imagination.

We do, however, apologize to the Canadians who were offended by the misspelling of Miss McKlacklinne's name in last weeks issue. It won't happen again.

# Issues & Opinions

Elton A. Hall is an instructor of philosophy at Moorpark College in Moorpark, California. He received his B.A. in philosophy at Occidental College in Los Angeles, and his M.A. (also in philosophy) from the University of California at Santa Barbara, in August 1965. He has taught at Moorhead State University, California State University at Fresno, Oxnard College, Ventura College, Kings River College, Santa Barbara City College, and at Moorpark College. His areas of interest include analytic philosophy, Asian philosophies, Plato and Neoplatonism, comparative religions, and social problems. He has published numerous articles on philosophy and comparative religions.

While attending Oxnard College, I took several classes from Mr. Hall. I found him very tolerant and thoughtful. I was impressed with how he treated students from all backgrounds, creeds, and races. Knowing he could make insightful observations about our BYU culture, I conducted this interview in October 1994.

I feel we have a unique educational situation at BYU: on the one hand we can bring religion into any discussion without any negative repercussions, but the monoreligious hegemony of our community carries with it certain disadvantages. This interview attempts to highlight areas where we can be more aware of the benefits and drawbacks of our religious and cultural commonalities.

In your experience, have you noticed a difference in students who operate from a distinct moral basis versus students who do not?

All serious (and therefore interesting) questions are difficult to answer. This one is difficult because of the key concept "operate." Some students claim a distinct moral basis, either by identifying with a moral tradition, or by asserting some architectonic moral principle, such as the Golden Rule, or "Do whatever you like so long as you don't hurt others," "You have to look out for yourself," or whatever. To identify with some distinct moral basis and to operate from that basis are, of course, quite different things. In 25 years of teaching, I have met confused students, thoughtful students, and students who thought they were one or the other (and were not), but I have never met a student who had no moral basis whatsoever.

A little careful observation reveals, however, that some students who identify with a particular moral basis do not seem to operate from that basis, and that some shy away from such claims and, in fact, operate from a clear moral basis.

Students who operate from a distinct moral basis are different. They can deal with a number of issues more readily than students who have no clear moral starting point. In fact, what might be an involved issue for someone without a clear moral basis might not even be an issue for someone rooted in a moral understanding of the world.

Every worldview and attitude within oneself is both liberating and limiting. Without some clear moral basis, it is hard to see how one could learn from experience. On the other hand, a clearly defined moral point of view can limit one's views of what others are doing and what is possible in human experience. There is a price to pay for having no defined moral basis, but there is also a price to pay for having one. That's the way life is.

Then there are those who identify with some clear moral basis, often through identifying with some religious tradition, but who never spiritually grapple with that tradition. They become moral automata who make little effort to understand the significance of a moral principle or rule, and so they go through morally and socially accepted motions, but they cannot be said to be moral in

## MORALITY IN EDUCATION: AN INTERVIEW WITH ELTON A. HALL

BY KAEI MOFFAT

any interesting sense of the word. If the danger for morally rootless people is moral confusion and pointless action, the danger for people growing up in a religious tradition is that they think they understand it when they have never put forth the effort to gain any understanding at all. Ignorance within the various moral traditions is the real problem facing the world today (and probably always will be), more than ignorance of various traditions.

Have you noticed any difference in students who openly confess any religious preference?

Yes, but not in any simple way. Students who confess some religious preference have many different reasons for doing so, and those reasons affect what is going on. Some have thoughtfully chosen a religious standpoint. Some blindly grow up with it and know nothing else. Others are clinging to some religion to shore up their egos and may become fanatical in their alleged faith. At the same time, people may reject religious traditions for all the same reasons—lack of understanding, fear, etc.

The fact that someone confesses a religious preference tells you almost nothing about them. True, we associate some traditions with certain clusters of concepts and activities. We associate LDS with strong family values, for instance, and Catholics with veneration of saints, Zen with the martial arts (which are not Zen, of course), Protestants with rejection of hierarchies, Islam with universal brotherhood, and so on. But on the individual level, confessing a religious preference only gives clues to the religious and spiritual vocabulary a person might understand. It tells you nothing about the character, development, depth, attitudes, interests, goals or the destiny of an individual in this world. If it were otherwise, then all we would have to do is look for the religious preference that results in no deceit, dishonesty, ugliness, or other flaw. The truth is that people of every preference engage in evil as well as good. So confession of religious preference is not very revealing by itself. Coupled with observation of conduct (thought, word, and deed, as the Zoroastrians would say), it can of course say a lot.

What role do morals play in teaching? How do they affect curriculum, presentation of material, assignments, grading?

If we mean "moral" in the broad sense of "values which govern conduct" including professional conduct, then morals play a fundamental role in teaching. A teacher must have integrity and a dedication to truth (and not just what one might like to think is the truth). He or she must be fair-minded in respect to ideas and to students. A teacher must have the courage to speak the truth, whether popular or not; this is the real meaning of academic freedom. He or she must cultivate wisdom, that is, the attempt to do or say the right thing in the right place at the right time. A teacher must be dedicated to the educational process, to the discipline taught, and to students, which means dedication to the process of growth, maturation, and creative discovery. If this sounds like a modern version of the Platonic virtues, it is. Respect for the student is primary. Without it, teaching becomes indoctrination.

A teacher needs to combine great and loving concern for the development of students with a certain critical distance, which the Buddhists call viraga, detachment, and Meister

Eckhart called the chief of virtues, disinterestedness. This requirement is not very different from the requirement of people who are in love with one another—they must care deeply for the beloved but also allow the beloved the freedom to grow in his or her own way. (This, by the way, is why real love is always painful, however joyous it might be.)

The curriculum should contain three elements: 1) what teachers are convinced students need in order to grow and become autonomous individuals, 2) what disciplines the modern world requires for an understanding of our times, and 3) what students want and need from their points of view. Teachers cannot twist curricula to suit their own preconceptions.

Teachers must strive for objectivity as an ideal, remembering always that one falls short of it no matter how great the effort. Grading must be based on growth and performance—period. The student who is making progress must be given credit. The student who does well also must get credit. Teachers must suppress preferences and preconceptions as much as possible. But students should never be graded on their own views, however distasteful, and it would be a great evil to grade students on character as perceived by a teacher or anyone else.

SEE "INTERVIEW"  
ON PAGE 9

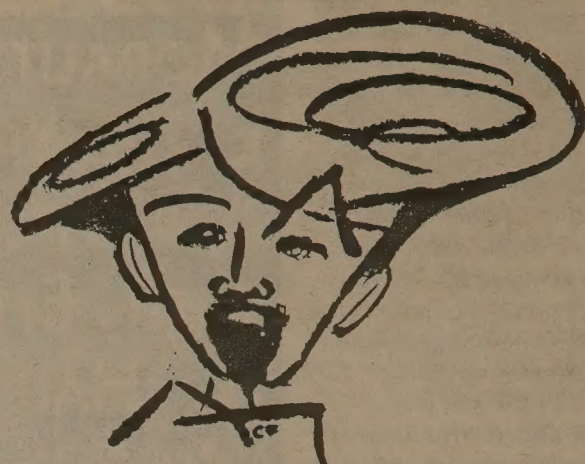


- Top 20**
1. ART DECO
  2. FRUIT JETS
  3. PRIVATE STUDY ROOMS
  4. RICOLA
  5. HUGH GRANT
  6. SANDALS
  7. JEDI MIND CONTROL
  8. LIBRARY BELCHING
  9. PALENDROMES
  10. MURIEL'S WEDDING
  11. WEBER STATE
  12. WARM BACKS
  13. MILKSHAKES
  14. EDDIE RABBIT
  15. SMOOTHNESS
  16. PLASTIC
  17. MUTHA' GOOSE
  18. JODIE FOSTER
  19. SAN DIEGO TEMPLE
  20. JAKYL
- Bottom 10**
- SKI PATROL (THE MOVIE), KHB, OR MCKB, VULCAN NECK GRIP, DICK VITALE, INGROWN TOENAILS, MARRIED PEOPLE, DEATH, DIET ANYTHING, SILICON IMPLANTS, DEAD BATTERIES

## Top Ten Most Frequently Heard Comments at Food 4 Less After Midnight

10. Ma'am your squeezing isn't pleasing
9. Hey hun, how about you and me straddle your fork-lift and have ourselves a truckload of fun?
8. Okay, ma'am, I'll bend over and pick up those boxes, but this is the last time.
7. I've got mango madness in my mellonberry
6. Hello shoppers, welcome to Food 4 Less where our night stockers are prime, lean, and U.S. RDA Juicy.
5. Yes ma'am, we do have fluffy round buns
4. I've got a wholesale hankerin', and you're a bulging bargin.
3. You put the jell-o in my jigglers
2. Ma'am, you're bruising my peaches
1. Oh my bounteous bulk

MATTHEW



GET HIM TO THE CHURCH ON TIME

WORKMAN'S

Today I went to Wymont Terrace to look at the married people. You see, marriage has been on my mind quite a bit lately. No, I'm not getting married, that's a column I don't plan on writing for several years. However, bachelorhood is loosing one of its finest men this July. Shane Mylroie has been "kicked in the butt by love."

I have seen many of my friends and acquaintances "bite the dust" over the years and I usually greeted the news with a mix of joy and pity one would expect from a professional single-guy: "I'm so glad that you have decided to spend a large sum of cash in order to surrender most of your personal freedoms." While that attitude has gotten me far in the past, I thought I'd reconsider what to say to Shane. You see, Shane's not like the other kids.

The others who have past by the wayside have had diverse backgrounds. Some were old mission pals (Kevin Knight, RIP 1991). Some were friends from school (Rob McBride, RIP 1992). Some were ex-girlfriends (Barbara Traasdahl, RIP 1989). Others were amiable deli owners (Skip Siebers, RIP 1994). Some were even ex-roommates (Tim Lott, RIP 1991). But Shane is the first of the old-school friends to finally take the plunge.

Yes, while we watched other friends get picked off by the sniper we call marriage, my close friends and I have blissfully burrowed in the bounteous bunker of bachelorhood, confident that the reinforced structure could stand any blast. Now Mr. Mylroie has been mercilessly mauled by the mortar of marriage.

What's worse, while our close friend lies dying on the floor of our destroyed bunker, bachelorhood's other best man (Scott Whitmore) has grown careless. Every day he says, "I think it's safe out there. Sure, they got Shane, but if I dance in this open field wearing a hunter orange suit, nothing will happen to me." Unfortunately, I've seen this tragedy unfold many times before. I can see the cross-hairs aimed at his forehead already.

For all this death and tragedy, Shane actually seems quite happy about the whole thing. "Yeah, I'm pretty happy," Shane recently told me in confidence. He's always in a good mood and speaks with great hope concerning the future with his "intended." "This is true love, I guess."

So what do you say to a person in such a state? It's too late to give him the President Benson Advice of, "rise up from the dust and become a man." I guess he's already doing that. The counsel of George Washington, Father of our Country, upon leaving office came into my head: "Avoid binding entanglements." Somehow I don't think Shane cares much about that speech right now.

The impending nuptials of a close friend can't help but cause one to contemplate one's own mortality. How much time do I have? Everyone knew that Shane would go first. After all, he was the one that every girl would ask about when we were 12 and living in Rochester, NY. A pattern started then that hasn't changed much since. Women go nuts for Shane. Shane, shy by nature, doesn't speak to them. Women come to me and ask, "what's up with Shane." I become friends with women who want Shane, although they never actually get to speak with him because he's even too shy to speak with women who know his friends.

The point I'm trying to make by sharing this story (I think) is that the ladies have always wanted Shane and so he would be the natural choice to be the first of my peer group to get hitched. All the smart money in the betting pool set up in our home ward has Scott going second, and me finishing a distant third. (Needless to say, Shane's Big Announcement caused lots of money to change hands back in Rochester.)

But back to the mortality subject. Marriage is a lot like death because almost everyone will go through it someday. If you accept the numbers that those Family Science professors toss out, you have the same chance of knocking down the Empire State Building with your nose as you do of making it to 30 single. As fate would have it, I personally tried to knock down the Empire State Building with my nose and failed. Therefore I have resigned myself to the fact that I will one day have to get married. (The Family Science Department said I could have one last try at the Building, but after that, no more.)

After accepting my mortality, I began to wonder where I would meet the fictitious Mrs. Workman. I've decided that BYU is out of the question. Think about it. If you love someone enough to marry him/her, you should love them enough not to make them give "the speech" every time you move

SEE "MARRIAGE" ON NEXT PAGE

**H**ave you ever played the board game “Clue”? It’s the game where players move from room to room of a fictional mansion, attempting to identify the perpetrator of a recent murder, the exact location of the crime, and the implement of death used. As you may remember, players attempt to solve the crime essentially by moving into a room of the mansion, then guessing who committed the crime and with what. (Discussion Question: what does this teach our children about police work?) For example, a player may move into the “Dining Room” and say, “OK, it was Professor Plum in the Dining Room with, oh, I don’t know, **THE CANDLESTICK?**” (Hint: If you find yourself trying to murder someone with a candlestick, find another line of work.) Then another player will present evidence to demonstrate that no, it certainly was not Professor Plum, and the game continues until someone lucks into guessing right.

The game is fun and, as I alluded, teaches children the importance of careful police work, something that we don't get too much in the schools anymore. But if you're like me, you are somewhat put off by an air of snobbery inherent in the game. After all, who has a "Conservatory" or a "Ball Room" in their home? And who has a maid, and a best friend who's a Colonel. A Colonel! I think the way to get past this snobbish air and really bring the game onto a personal level is to make up suspects, locations, and weapons that we are more familiar with. For example, at my home I once made this accusation: "It was Grandpa Jack, out by the wood pile, with an old Chevy small block and a quart of turpentine." It was way off the mark; my mom later solved the crime: "It was Tony's old boss from Hardee's, underneath the balcony by where we keep the salt, with a frozen pumpkinin."

But when I'm at BYU, these kinds of accusations don't make much sense. So I have compiled, for your benefit and mine, a list of suspects, locations, and weapons relevant to the BYU experience. I encourage you to add to this list, and to use it next time you play Clue.

**CONTINUED...**

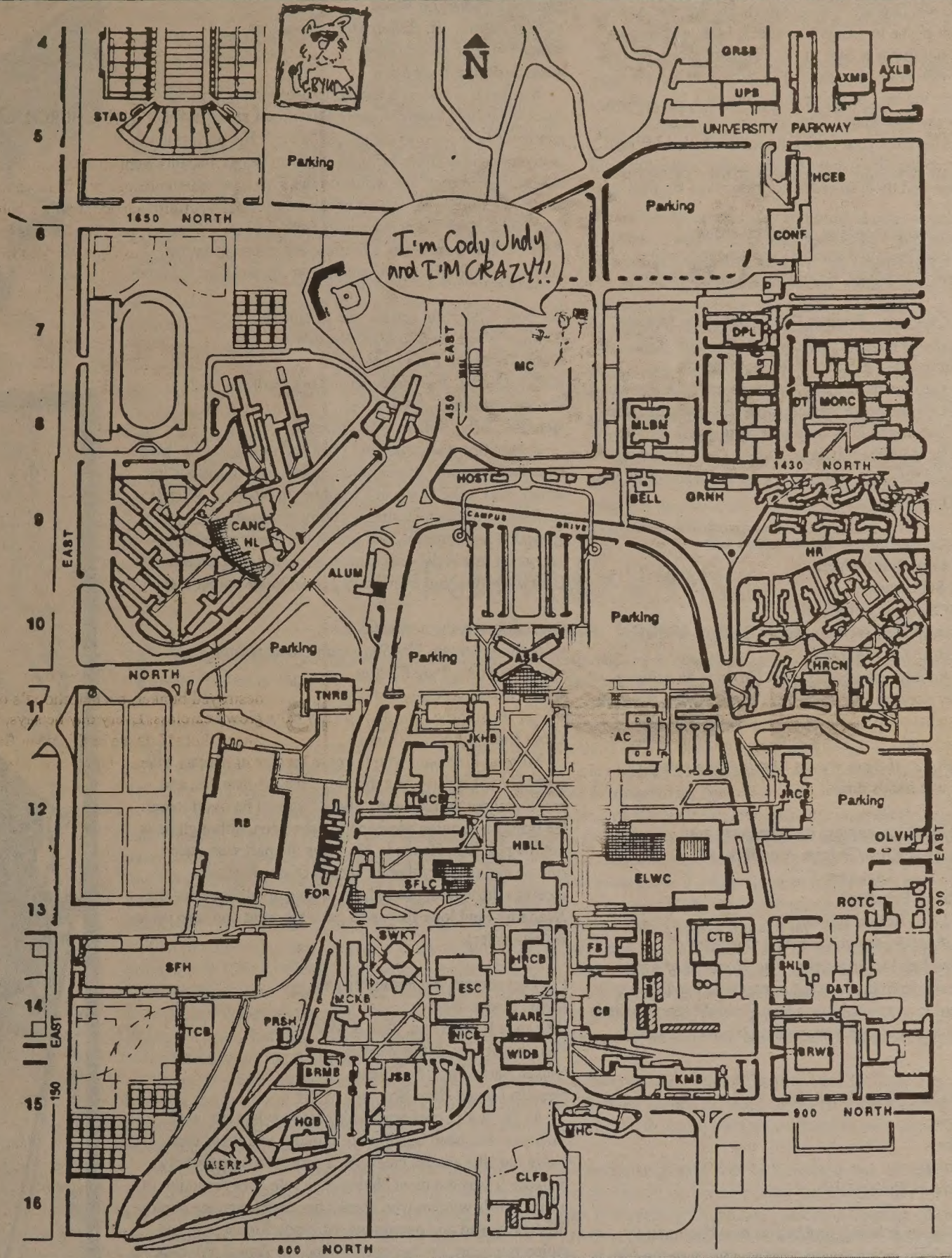
# MARRIAGE

to a new ward. You've heard it: "Before I start my talk, I'd like to introduce my husband and myself. Well, we met at BYU..." What a cruel thing to do. I would much rather have it said of me, "My husband and I met while in prison..."

There are many other aspects of the marriage issue that I won't discuss now that I see how long this column has gotten. Despite wasting all these characters, I still have not come up with anything to say to my newly engaged friend. (Which, if you believe the opening paragraphs of this column, is what I'm writing about this week.) I guess I'll settle for "congratulations" or "I'm very happy for you." These may well be the first serious thoughts I have ever printed in this column. You've been a great friend, Shane.

# BYU CLUE

# BRIGHAM YOUNG UNIVERSITY CAMPUS



## Suspects:

Cody Judy  
Cosmo  
Perry Smith, President of  
the BYU Dittohead Con-  
servative Club  
any Reid  
The "Elders of Israel"  
Bible Preacher Guy  
Whoever started the  
"Standing Ovation" at  
the Elder Ballard Fireside  
Clarence Thomב  
Y "Spikers" and "Grap-  
plers"

## Locations:

Men's second-floor bath-  
room in the HBLL  
VOICE meeting  
Movies 8  
Question-and-Answer  
Session with President  
Rex Lee  
Hogi Yogi  
2150 JKHB  
Botany Pond  
Port-O-Call  
Tree of Life, I mean Tree  
of Wisdom

## Weapons:

Navajo Taco  
Cellular phone wrapped  
in electrician's tape  
A "BYU Brick"  
Handstamp soap  
Clothesline from VOICE  
project  
Can of mace  
Five-gallon container of  
BYU Sparkle  
LDS Hymns  
Varsity "R" movie



## AND THE OSCAR SHOULD HAVE GONE TO ...

BY TURK ROBINSON, ESQ.

Have you ever wondered who the real winners are? I think all of us go through life and understand there are things such as chaos, luck, or even bribery, and because of these extenuations those who deserve to win sometimes get sold short. The Academy Awards are just like life. I would even say that the Academy is more prone to things like chaos, luck, and bribery than most; but this is a subject for a couple of articles that may be written at another time. The subject at hand is the real winners, the best of the best. No matter what you see (or already saw) on March 27th, the true and honest winners are here for your enrichment. The following will be set up such that the winner (in the author's opinion) will be listed first and then, in order, the deserving runners-up.

For best original screenplay, the nominees are:

- Pulp Fiction*, Quentin Tarantino and Roger Avery
- Bullets Over Broadway*, Woody Allen and Douglas McGrath
- Heavenly Creatures*, Frances Walsh and Peter Jackson
- Red*, Krzysztof Kieslowski and Krzysztof Kieslowski
- Four Weddings and a Funeral*, Richard Curtis

No real surprise here, *Pulp Fiction* is one of the most original and groundbreaking screenplays written in the last few years. The dialogue is crisp and cutting and the story leaves you right where it begins. *Bullets Over Broadway* is a close second due to it being about the funniest script ever produced by Allen.

For best cinematography, the nominees are:

- Forrest Gump*, Don Burgess
- Red*, Piotr Sobocinski
- Legends of the Fall*, John Toll
- The Shawshank Redemption*, Roger Deakins
- Wyatt Earp*, Owen Roizman

The cinematography for *Forrest Gump* is an achievement mainly because it is consistent in portraying the look of the film whether it be shot from a shrimp boat, the Vietnamese jungle, or a football field. *Red* pulls pretty close overall, but if there were a best lighting category, *Red* would win hands down.

For best adapted screenplay, the nominees are:

- The Madness of King George*, Alan Bennett
- Quiz Show*, Paul Attanasio
- Forrest Gump*, Eric Roth
- Nobody's Fool*, Robert Benton
- The Shawshank Redemption*, Frank Darabont

A powerful and telling script, *The Madness of King George* speaks from the heart of a man who has fallen from his senses. It never loses a beat. I would like to give it to *Quiz Show*, but it didn't have enough punch dramatically.

For best editing, the nominees are:

- Hoop Dreams*
- Pulp Fiction*
- Forrest Gump*
- The Shawshank Redemption*
- Speed*

*Hoop Dreams* is being snubbed as best documentary, but the film deserves an award and the editing in the film is a good choice. It remains clean and very fluid, setting the right mood. *Forrest Gump* will probably end up winning in this category mainly because it has good complementing effects.

For best art direction, the nominees are:

- Bullets Over Broadway*, art direction: Santo Loquasto, set direction: Susan Bode
- Forrest Gump*, art direction: Rick Carter, set direction: Nancy Haigh
- Interview With the Vampire*, art direction: Dante Ferretti, set direction: Francesca Lo Schiavo
- The Madness of King George*, art direction: Ken Adam, set direction: Carolyn Scott
- Legends of the Fall*, art direction: Lilly Kilvery, set direction: Dorree Cooper

*Bullets Over Broadway* paints beautiful pictures of Central Park and Broadway and the mood of New York in the '20s. It is a testament to what excellent period pieces can be. Why *Legends of the Fall* was nominated for this

category, I will never know. How can someone design forests and rivers anyway?

For best supporting actor, the nominees are:

- Samuel Leroy Jackson, *Pulp Fiction*
- Martin Landau, *Ed Wood*
- Chazz Palminteri, *Bullets Over Broadway*
- Gary Sinise, *Forrest Gump*
- Paul Scofield, *Quiz Show*

Samuel L. Jackson's hip, scripture-quoting playing of Jules Winnfield would deserve Best Actor status if the character fit more into the plot of "Pulp." His performance is diverse and at times brilliant. Jackson draws you into his character, and turns the words on the page to street-smart poetry. Definitely deserving of the award considering he was snubbed for his performance in Spike Lee's *Jungle Fever*. If this award was a lifetime achievement award, maybe I would give it to Landau, but the facts are the facts.

For best supporting actress, the nominees are:

- Dianne Wiest, *Bullets Over Broadway*
- Uma Thurman, *Pulp Fiction*
- Helen Mirren, *The Madness of King George*
- Rosemary Harris, *Tom & Viv*
- Jennifer Tilly, *Bullets Over Broadway*

A haughty, energetic, and false performance of a "vain Broadway legend" drives Wiest to her second supporting actress nod. Like Norman Desmond on No-Doz, Wiest's performance is exhilaratingly funny and at the same time grounded and forceful. She grinds out every syllable in a soft grunt that is debonair and at the same time traumatic. Uma was Uma, but even deity gets outdone sometimes.

For best actor, the nominees are:

- Morgan Freeman, *The Shawshank Redemption*
- John Travolta, *Pulp Fiction*
- Paul Newman, *Nobody's Fool*
- Nigel Hawthorne, *The Madness of King George*
- Tom Hanks, *Forrest Gump*

Morgan Freeman, who is yet to receive an Oscar, will probably not receive one this time, but his heartfelt and emotional performance in "Shank" cannot be overlooked. He brings a genuine presence to the screen, although he is not the pop icon Hanks is. He plays the part with such finesse and mastery that he speaks Oscar. If Hanks receives the award, remind me to give up all hope for the Academy (and look for me to get a buzz cut and take up an acting career).

For best actress, the nominees are:

- Jodie Foster, *Nell*
- Miranda Richardson, *Tom & Viv*
- Winona Ryder, *Little Women*
- Susan Sarandon, *The Client*
- Jessica Lange, *Blue Sky*

As far as I'm concerned this category is wide open. This year has been horrible for movies, and it has especially hurt the actress category. I give it to Jodie simply because it was the most challenging role. Her depiction of a backwards woman who speaks her own language comes off as very sad and passionate. Miranda Richardson has stolen my heart, but her performance in *Tom & Viv* didn't catch me like Foster's did.

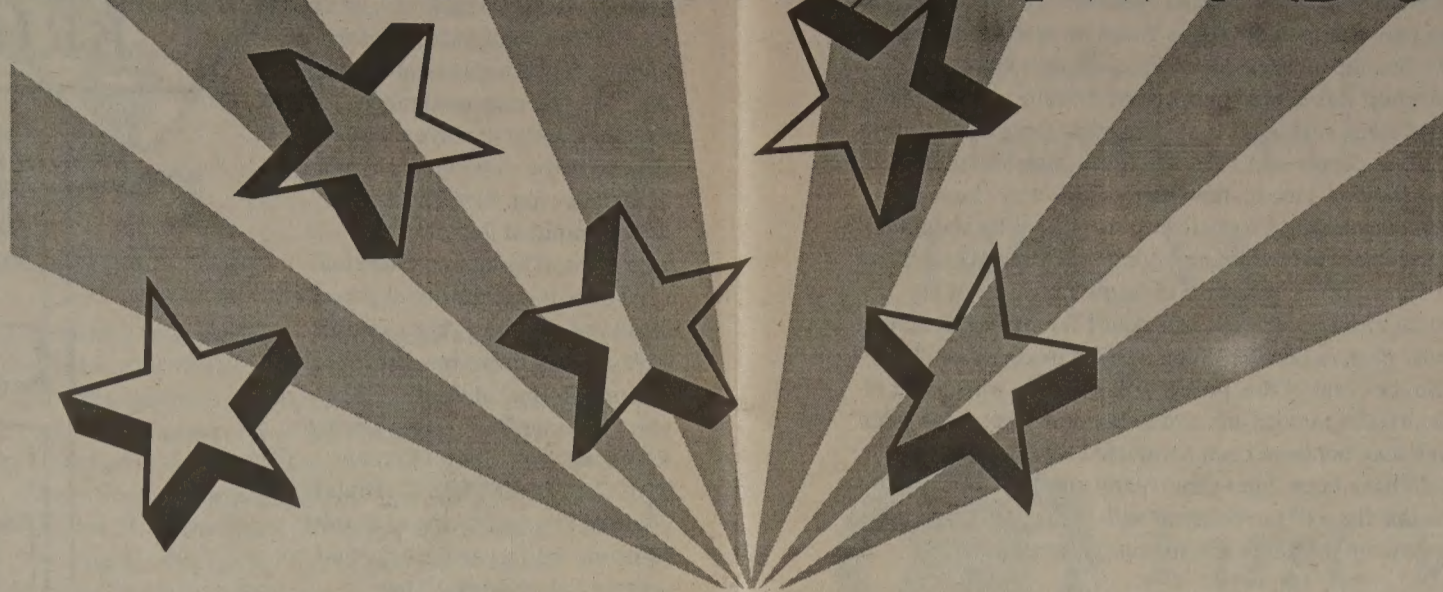
For best director, the nominees are:

- Quentin Tarantino, *Pulp Fiction*
- Krzysztof Kieslowski, *Red*
- Woody Allen, *Bullets Over Broadway*
- Robert Zemeckis, *Forrest Gump*
- Robert Redford, *Quiz Show*

This category is packed with heavyweights, but the edge goes to the fresh Tarantino. His directing style is quick, crisp, and power-packed. The Academy probably won't give this award to Quentin, but that's only because he's a new face and they assume that he will be back. Kieslowski has said that *Red* will be his last film, so if he doesn't get the award this year look for a lifetime achievement award in the next few years.

SEE "NOMINATIONS" ON PAGE 8

# THE ACADEMY AWARDS



## ALTERNATIVE OSCAR PARTIES

BY TOM DOMINGUES

Are you tired of the Oscars? Not the awards themselves, but the actual show? I mean, admit it, the award ceremony has devolved into a cheese-fest that gets MST3K fans salivating and turns off everyone else. In past years I've sat moaning while I've watched Jack Palance do pushups in a tux, Whoopie dressed in her weird Star Trek costume deliver failed jokes, and a giant T-rex head burst through the stage wall with Billy Crystal riding on top of it. This year, however, you have a choice. You can sit there and watch the awards, running the risk of seeing (actually there's no risk involved—it's *guaranteed to happen*) a huge, sappy rendition of "The Circle of Life" complete with dozens of desperate dancers prancing around in big animal costumes. Or, instead of humiliating yourself by sitting through all of this with no source of comfort besides a giant bag of chips and a large Mr. Pibb, why not drag a whole lot of other people down with you by hosting your own Academy Awards Party?

It'll be great. This way you can have a wonderful time with friends trying to guess who will win Best Sound Effects Editing while entertaining each other during the dull and extended cheesy bits of the show. What do you do during the long hauls of stupid jokes and self-serving presentations in between the actual awards? Why play Oscar games, of course. Invent some around the Academy Awards theme, or try these out.

**The Costume Contest.** Have everyone come dressed as their favorite movie. That's right. Take a movie title and then dress in a pictorial representation of it, i.e., for the movie *The Man Without a Face* you could wear

pantyhose over your head—easy, huh! Then everyone else tries to guess what movie you are. The best one I ever saw was done by a friend of mine who showed up in a set of one-piece pajamas with an open butt-flap. His movie (you guessed it)—*Rear Window*.

**Invent Your Own Awards.** This one's simple. Have everybody come up with the awards they think the Academy should hand out but doesn't and who should win them. For example;

- Best Gratuitous Shot of a Head Being Knocked Off—*Speed*
- Most Continuity Mistakes—*Pulp Fiction*
- Best Up and Coming Assistant Set Dresser—Jim Jakes, *Speed*
- Best Best Boy—Michael Richards, *The Madness of King George*
- Best Film Ever Made By a Human Being—in *deliberation*

**Write Your Own Awards Speeches.** That's right, here's your big chance to thank the Academy, or not, as you so desire. Everybody gets 10 minutes to write an acceptance speech for an award assigned to them. Then they must make that long walk to the front of the TV and deliver their speech. Everyone else gets to judge them on the Academy criteria of sentimentality (10 points), acting ability (10 points), schmoozability (50 points), and snubbability, i.e., deliberately leaving important people out of the speech (1000 points).

Give these a try; I certainly hope they help you survive Oscar Night. Throw an Academy Awards Party and it's bound to be a success. Considering the alternative entertainment possibility, how can it not be?

## FORGET-US-NOTS

BY NATHANIEL ROGERS

In the annual media circus and public excitement that surrounds the Academy Awards every year there are three major games people play. First, everyone weighs in on their predictions of who the winners will be. Second, during the ceremony itself everyone becomes a fashion critic for a day. "Did she *really* wear that?", "Elegant but oh, so predictable... didn't she wear Armani last year and the year before?", (and my personal favorite) "*what is it?*" are common phrases heard around the world on Oscar night. The third activity is the one I'd like to discuss here and it's called GRIPING. For film fanatics and critics especially, there are bound to be disappointments come nomination time. There are only five nominees in each category so your favorite is bound to be ignored.

The major universal gripe this year is, of course, the exclusion of *Hoop Dreams* from the documentary category. The entertainment press has been all over the academy about this so I'll discuss another laughable branch that somehow "gets away with it" year after year. The music committee is in a close race with the Documentary branch for most laughable nominations and I'd like to throw some venom their way. Disney has made it relatively easy for this lazy exclusionary bunch by cranking out their animated musicals these last six years or so. Every year these members can just scribble down their favorite Disney tunes and be done with it. And every year they ignore some of the finer songs written for motion pictures. This year they give us the insipid and schmaltzy and ignore a whole slew of fine movie songs. I have no gripes about "The Circle of Life," a fine song that is integral to the film it's in, but check out the songs that could have filled the other slots: "Stay" by Lisa Loeb from *Reality Bites*, "I'll Remember" by Madonna from *With Honors*, "It Can't Rain All the Time" by Jane Sibery from *The Crow*, and any of K.D. Lang's lovely work from *Even Cowgirls Get the Blues*. It's pretty baffling. You'd think they just had a vendetta against rock stars in general but it isn't the case. Even (deep breath now) Jon Bon Jovi has been nominated before.

The most visible categories are of course the acting awards. Major public gripes this year were the omissions of Meg Ryan for *When A Man Loves a Woman*, Linda Fiorentino for *The Last Seduction*, Hugh Grant for *Four Weddings and a Funeral*, and Robin Wright for *Forrest Gump*. My own gripes? I have to champion four performers who deserved recognition but were shockingly ignored.

In the "All Risk No Glory" category of omission I must express dismay that Woody Harrelson and Juliette Lewis were ignored for *Natural Born Killers*. The lesson from the acting branch here seems to be "stretch but don't do anything *too* unconventional that we wouldn't do ourselves." In the past few years the Academy passed on three spectacular performances which are similarly daring: River Phoenix in *My Own Private Idaho*, Michelle Pfeiffer in *Batman Returns*, and Mimi Rogers in *The Rapture*, all of whom took potentially disastrous roles and did brave, inspired work. So it was clear from the beginning that Woody and Juliette didn't have a chance but it's still sad. Woody's Mickey Knox is a strong creation. He takes all that gentle *Cheers* charisma and turns it inside-out and malevolent. Woody's eyes seemed dead but he is violently and erotically charged. Juliette's Mallory Knox is even more striking and disturbing. Mallory seems never completely there wherever she is. Her body moves with childlike spontaneity and abandon. When she dances alone, a key recurring visual motif in the film, she seems to be communing with her own psyche, lost in her violent sexual fantasies. Juliette's brave stylization makes Mallory otherworldly and, to be quite honest, spooky as hell. Her morality is not non-existent, it is just foreign to us and completely internal. Regardless of one's feelings for the controversial film, I don't think these performances can be faulted or should have been ignored.

In the "Comedy is Not Art" category of omissions we have two performers who were also inspired but went unappreciated. Rosie Perez was nominated last year for a dramatic role in *Fearless* but returning to comedy, her true forte, she gave an even better performance which went completely unnoticed. Her work in *It Could Happen To You* is laugh-out-loud funny which anyone familiar with acting knows isn't easy. I couldn't help but think that certain inspired touches had to be unscripted and Rosie's doing. Her fearlessly shrill Muriel balances the overall sweetness of the picture and gives it just the edge that it needs. The other deserving comedic performer that escaped Oscar recognition this year was not entirely unnoticed for his work. Terence Stamp garnered great reviews and a Golden Globe nomination for his work in *Adventures of Priscilla, Queen of the Desert* but was unjustly shut out come Oscar time. In this hilarious, colorful, musical farce, Stamp's performance as Bernadette, a sad, aging transsexual, shines. His almost regal bearing and sad serenity stay with you long after the inspired outrageousness that surrounds him. The film is worth it just to see his been-there-done-it-all expressions during the extravagant musical productions or his exasperation at his drag queen friends. If you haven't seen the film you should go just to hear him say "no more \*\*\*\*\* ABBA."

## Hoop Dreams and Hype

Everyone has experienced the misfortune of hearing about a film, being told that it is the best thing since hot apple pie drizzled in cream, and, upon viewing said film, come out of the theater thoroughly disappointed.

Unfortunately that's life. One recent film that has been hyped beyond recognition is the acclaimed *Hoop Dreams*. The film is a long, intimate, and intricate examination of the lives of two NBA all-star hopefuls. We follow the two young men from age 14 to their entry into college.

*Hoop Dreams* is a brilliant film but it takes a mature audience to appreciate it, primarily because it is close to three hours long. However the film is carefully crafted and manages to enhance its narrative by delving into the lives of those people (family, friends, coaches) who directly influence the two prodigies.

The question still remains as to why *Hoop Dreams* was so hyped. My opinion is that this film is one of the finest examples of documentary filmmaking; perhaps this is the problem. Documentary filmmaking is vastly different from narrative. The American public is thoroughly used to watching and understanding narrative film—after all, it has been an integral part of society for over a hundred years. Documentary requires a new form of viewing; it requires the viewer to look objectively at the incidents portrayed, the viewer needs to decide not only if what they are seeing is truth but also if they agree with the presentation. *Hoop Dreams* was hyped because it managed to weld the two sides of filmmaking together like no other film had done before. The film contains a strong, well-crafted narrative but it also stays true to the ethical system of objectivity and truth. The greatest truth of this film is in its title *Hoop Dreams*: by the close of this wonderful film we realize that dreams are all the two protagonists ever had.

*Hoop Dreams* was not nominated for the academy award for best documentary; that is a shame, but from an academy which nominates *Forrest Gump* what can you expect?

Now if you'll indulge me for a line or two I'd like to hype a film. *Before the Rain*. It has been nominated for best foreign film, and it should win. I saw it at Sundance and it is brilliant. Look for it at the Tower or maybe even International Cinema—there, consider it hyped.

CONINUED...

## NOMINATIONS

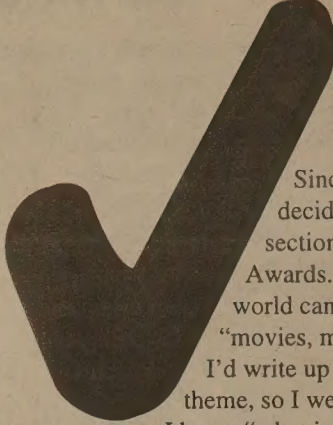
For best picture, the nominees are:

- *Pulp Fiction*
- *Forrest Gump*
- *Quiz Show*
- *Four Weddings and a Funeral*
- *The Shawshank Redemption*

No movie in the '90s has captivated with so much punch, drive and wittiness than *Pulp Fiction*, an innovative and grinding black comedy that refuses to rest its onslaught of emotion. The cutting performances of John Travolta, Uma Thurman, Samuel L. Jackson, Bruce Willis, and Ving Rhames (not to mention The Gimp) push this film way over the top of the Gumps and the Quiz Shows. This film is truly something to be excited about. The funny thing about this year's films is that nothing even lights a candle to Pulp's freshness. *Four Weddings and a Funeral* has a lot of potential, but was hurt gravely by Andie McDowell's performance and the cliché factor that entered in the script. An enjoyable film, but no real cinematic punch. *Quiz Show* has an absolutely perfect cast, but suffers from direction and script problems. *The Shawshank Redemption* has a good blend of acting and script, but in all honesty is not that good of a script. You may say, "What about that really cool movie I saw about that *Forrest Gump* guy?" I hate to burst everyone's bubble: *Forrest Gump* is a very enjoyable and heart-warming story, but not much else. Hanks' performance comes off as very bland and irritating after the cuteness wears off. If *Forrest Gump* does receive the best picture award, it will certainly be a shame on the Academy and unjust to the real winner. So stop whatever you're doing right now, look towards the heavens and recite Ezekiel 25:17 a few times out loud. It seems that with the corruption of Hollywood, only one person can redeem the willing and the righteous in the Valley of Gump.

## LUNCHTIME POLL

BY EMILY ASPLUND



Since this is Oscar week we decided to have a little A&L section tribute to the Academy Awards. Since the only thing the world can think about this week is "movies, movies, movies," I thought I'd write up a little poll to reflect this theme, so I went around asking everybody I know "what is your favorite movie?"

Since I am writing this thing I'm going to include my list of favorite movies. Now, in my opinion, if you haven't watched all of these movies you're basically cinematically worthless. With that in mind, read this list and find out if you clear my own personal cultural screening process.

### My Faves

*Amadeus*  
*Star Wars*  
*The Dead*  
*Some Like It Hot*  
*Tootsie*  
*My Brilliant Career*  
*My Dinner With Andre*  
*Annie Hall*  
*West Side Story*  
*Spinal Tap*  
*Monty Python and the Holy Grail*  
*The Importance of Being Earnest*

These are films which I appreciate less for their artistic value than for their entertainment value. These are films I could watch all day, if necessary. Sometimes I have been known to do just that. I love to watch videos by myself; it makes sense to me that when you're alone you do something completely antisocial like stare at a screen. What seems strange to me, even though I do it all the time, is watching a video with a group of people. Is it me or is this all people ever do anymore?

I thought my social life sucked until I read that story in the *Daily Universe* last semester about how renting a generator and taking your TV/VCR up to the mountains to watch videos is a fun new way to spend the evening. There was a quote from some girl who said, "It's just fun to do something different." When I read that I was struck with fear and trembling. Is watching *The Princess Bride* up in the mountains really so different from watching it at Branbury Park? I guess the feeling of danger—knowing that at any minute a cougar could emerge from the bushes and tamper with the tracking—would be exciting. Maybe just knowing that above you is a canopy of velvet sky fretted with silver stars, even if you don't notice it because your eyes are pasted to a TV screen with a trance-like intensity, is enough to enhance the video-watching experience.

This fast-breaking news story reminded me of the fact that pretty much all there is to do in Provo is watch videos. I won't pretend, however, that the tendency to rely socially on your VCR is unique to Provo alone; I've been watching videos with my friends ever since fifth grade when if you didn't rent *Ghostbusters* for your birthday party everybody would take their presents back. Now my four-year-old niece knows how to program the VCR to tape Barney; we're looking at an obsession here.

Not that I'm knocking the wonderful institution of video-watching. Believe me, there's nothing I'd rather do

than watch the entire Indiana Jones trilogy while eating a large pan of brownies. Some things do worry me, however, like when the aforementioned niece didn't know that Lamb Chop was a hand puppet (she probably thinks that's Sheri Lewis' real nose, too). The other thing that worries me is that people don't seem to be daring enough in their video choices. I mean, how many times will I have to watch *Groundhog Day* before I can rest? Why should I have to know every minute of dialogue from *When Harry Met Sally...* (a cheap rip-off of *Annie Hall*—one of my favorite movies, by the way)? And I'll only say these two words: *Princess Bride*. When will the madness end?

So the point of this poll is to ask people what some of their favorite movies are, and to hopefully get some titles which may not have been nominated for Best Picture but should have been. I got some really good answers, so I hope this list will provide you with some options next time you head up the canyon with your generator.

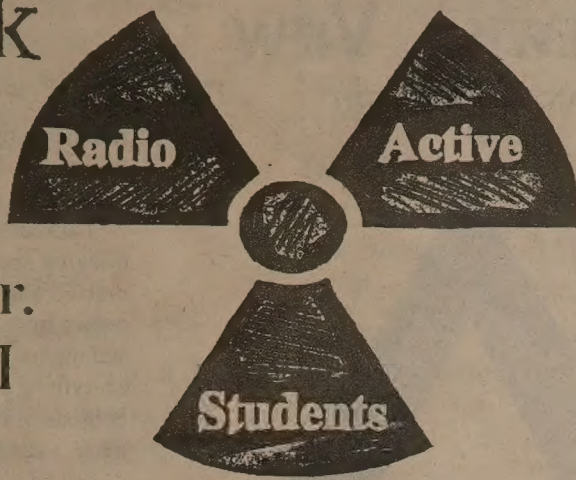
*Strictly Ballroom*  
*Erik the Viking*  
*Dr. Strangelove*  
*Together Forever* (just kidding)  
*Babette's Feast*  
*Goodbye Mr. Chips*  
*Say Anything*  
*Out of Africa*  
*The Mission*  
*Tom Jones*  
*Wings of Desire*  
*Seven Samurai*  
*Thelma and Louise*  
*Gallipoli*  
*Sid and Nancy*  
*Barfly*  
*Stop Making Sense*  
*Breakfast at Tiffany's*  
*Charade*  
*A Clockwork Orange*  
*Blue Velvet*  
*Repo Man*  
*The African Queen*  
*The Scarlet Pimpernel*  
*The Importance of Being Earnest*  
*Manhattan, The Purple Rose of Cairo*  
*(let's just say any Woody Allen movie)*  
*Nashville*  
*The Player*  
*Jesus of Montreal*  
*Some Girls*  
*Young Frankenstein*

Oh, the list of great movies goes on and on. These are by no means the only cool movies out there, so quit looking only in the Current Release section of your video store; venture into the Drama section or, dare I say it, the Foreign section. Give those worn-out copies of *The Princess Bride* and *Sister Act* a rest.

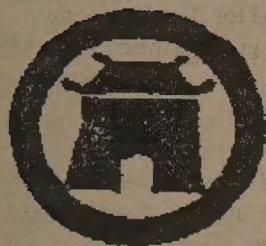


# It's Back

Student Radio  
is on the Air



Tues. Wed. & Thur.  
Midnight - 1 AM  
1400 AM



**First Wok**  
Chinese Restaurant

皇冠

Best Food, Service and Atmosphere in Utah!

Expires April 20 **Coupon**

**First Wok**  
Chinese Restaurant

Buy one dinner at the regular price and get one Chicken Chow Mein free worth \$5. This offer is void with any other offer or discount. One coupon per customer per visit. Mondays only.

Expires April 20 **Coupon**

**First Wok**  
Chinese Restaurant

Second dinner 1/2 off with a purchase of equal or greater value. This offer is void with any other offer or discount. One coupon per customer per visit. Tuesday thru Thursday only.

**FOOD TO GO**

11:30 am-10:00 pm Closed 2:30 pm-4:30 pm

**373-7203**  
1425 So. State, Provo  
(Old Springville Highway)

## AMNESTY INTERNATIONAL BENEFIT

Come support Amnesty International on April 18 at Mama's Cafe. Tickets are \$2 at the door, and all proceeds will go towards the formation of an off-campus chapter of Amnesty International for the BYU community.

PRESS RELEASE...

## REGGAE AT THE EDGE

Headlining the kickoff to the biggest party weekend of the year, Missioniriez (pronounced *mishun-eye-reez*) will play at the Edge dance club in Provo on Thursday, March 30.

Missioniriez, a seven-piece reggae band, come from San Francisco, where they are known as one of the most popular reggae acts in the Bay area. Their sound is pure "roots reggae"-i.e. without any of the techno-punk mix.

Missioniriez, in fact, is often compared stylistically to both Steel Pulse and Lucky Dube, and they have been heavily influenced by the music of Bob Marley.

Tickets for this show are only \$6, and are only available at the door starting at 8 p.m. the night of the show. Doors will open promptly at 9:00 p.m. Club DJ's will be on hand for dancing between sets and on the back floors until 1:00 a.m.

Conference weekends are always packed at the Edge, so be sure that you don't miss this party! If you have any questions, please call Matthew between 4 p.m. and 5 p.m. at 375-0011, or 598-2021.

CONTINUED...

## INTERVIEW

Do you feel that a teacher is morally responsible to help his/her students to develop a moral basis for their lives?

Absolutely. It is not a teacher's job to indoctrinate students into one or another ethical system or to impose a particular moral viewpoint on them. A teacher must both teach and show in his or her conduct that values, including moral values, are important. Human beings live in a universe of significance, of meaning. To pretend that we do not is not only false, it is corrosive of the quality of our inner and outer lives. (Curiously, even an existentialist like Albert Camus, who declared the universe absurd, placed value on it, albeit a value many would find very peculiar. Nonetheless, to recognize something as absurd is to claim to have discerned its real value.)

But to teach the importance of values is quite different from teaching particular values. To say, "You need a moral basis for your life," is not to say, "You should be LDS, or Muslim, or atheist humanist." Teachers have to think out the difference between saying "Having values is important" and being able to clearly explain why, and saying "You should have this value," which will make sense only if the student already has other values which connect with this one. To do less than this is to fail as a teacher, whatever the subject he or she teaches.

Do you think that our educational system (meaning the American educational system) encourages moral development? If not, then what changes would you like to see in it?

The educational system fails to encourage moral development, though fortunately students develop morally in spite of education's failures. It fails because our educational system is weak in teaching students to think. Memorizing, cramming for exams, learning by rote, passing innumerable multiple-choice and short-answer quizzes, repetition—all these may serve some purpose, but learning how to think it is not.

You can tell what I would like to change from what I've already said. I believe that any educational system that dares to claim to be one must teach the importance of values in every aspect of life from academic pursuits to creative expression, from human relationships to individual decisions. But it dare not claim to determine what values an individual or a diverse society should have.

The failure in the educational system results from teachers who came out of the very system that needs repair. Many teachers have mastered their subjects through methods which do not teach how to think. They need to develop reflective, analytic, and synthetic methods and modes of thought.

What moral responsibilities lie with administration?

Administration has the grave moral duty of supporting the educational process. This means ensuring academic freedom (as already characterized) and focusing on the primary reason for education—growth and maturation, learning life skills, developing values of one's own choice, and taking one's place in society. Other activities, from fund-raisers to paperwork, are justifiable only in terms of this fundamental purpose.

Administrators are people, and so they are tempted by cowardice, usually as it appears in the political arena. As administrators, however, they have voluntarily and knowingly undertaken the duty of upholding and furthering the educational process, and they must be judged on that basis alone.

Like teachers, administrators came through an educational system which I judge harshly, and they have succumbed to the same weaknesses I find in many teachers: lack of courage in supporting the educational process and lack of critical thinking skills...but, just as many teachers do not deserve these criticisms, many administrators deserve exemption. They do a difficult job, and some do it very well.

You have to know your own values, why you have them, and why others could have other values and yet possess integrity, if you are going to deal with others fairly and do your job well. Neither students, teachers, nor administrators can avoid this basic reality without peril to themselves and others.

# Religion

## A JEWISH VIEW

FELICITY HAMILTON

The idea for this article came from an assignment in a class where we had to go "in depth" on a religion or a topic within religion. I interviewed a friend's boyfriend, who was visiting from New York. He is Jewish, and has led quite an interesting life with his faith.

Simon grew up in Park Slope, a section of Brooklyn, New York. His parents—an Irish Catholic mother and a Jewish father—were from New York and married in 1966. The fact that his parents belonged to different religions posed no problem. Moreover, after the Six-Day War from June 6-12, 1967, Simon's mother converted to Judaism. But his father was not particularly religious, therefore his mother brought most of the religion into the home. Simon grew up with a somewhat lenient background in Reform Judaism.

At fifteen, he trashed everything and decided that organized religion was the cause of evil in the world. He hung out with his friends, discussed existentialism, and took some drugs. But he was still slightly different from his friends because of his religious background. He had one friend, Jonah, from a similar background, who asked him about Judaism and wanted Simon to explain and help him understand it. Simon did, and in helping Jonah he became curious about Judaism again. When he was a senior in high school he began to go to synagogue in his neighborhood. It was a Reform synagogue which couldn't afford its own Rabbi so they got one to come from the Lubavitch group in Crown Heights. The Lubavitch group is a somewhat lenient Hasidic group. They proselytize among other Jews, so they were happy to have their Rabbi go to this group of Reform Jews. This Rabbi asked if anyone wanted to go to Crown Heights and join the Lubavitchers.

Simon decided to go with him to Crown Heights, but didn't actually join the Lubavitchers for another year. However, within that year he had put off college and was studying in a yeshiva in Crown Heights. After that year was over, he considered attending Yeshiva University. He decided not to because in his eyes, they were "on the way out" of Judaism and he was just beginning to get into it. So he went to study in Morristown, New Jersey for a year. He liked it and decided to stay for another year. The second year he had gained access to the "upstairs." The people in the upstairs had studied Judaism for their entire lives and spoke only Yiddish. Since Simon did not speak the language yet, he mainly listened and learned from the others. Eventually he learned Yiddish and everything else they had been studying. In addition, during this time his appearance began changing into that of the most orthodox Jews. As a result of his dedication, the group chose him to go on a "mission" to Los Angeles and teach the children there. As he put it, his missionary charge was to work with kids who thought "skateboards, movies: yeah." He taught them, "skateboards: no, movies: no, Torah: yes, studying: yes."

During this time, Simon's doubts reemerged and affected his religious outlooks. He was the yeshiva librarian and read books on mysticism and things that had become part of the faith, but that in his more rational mind didn't make a lot of sense. In September of that year he went home for the holidays. When all of his friends and people from the yeshiva were celebrating with the Rebbe, he went home and talked to his mother. He also decided not to go back to LA, but to stay in New York. He went into a deep depression at that time and became steadily less and less religious until he wasn't even attending synagogue anymore. His appearance changed again during this time. He shaved his beard and began dressing in "regular" clothes again. Simon applied to college and was accepted to Columbia. It has taken

him a while, but he has been able to do als now and finally can attend synagogue experiences he again. Based on his think reflects the made a point—that I that it is a really feelings of many Jews—good thing the orthodox school doesn't have a monopoly on Judaism but that there is a liberal strain. Otherwise, he feels that many people would never go to synagogue and/or be able to consider themselves Jews.

Simon went into detail about rationalism and mysticism in Judaism and how they both affected him. The mysticism that many people connect with day-to-day Judaism really bothered him. He said that the non-rationalist thought has completely dominated the religious culture for a long time. Even though many people are rationalist, they still have to "tow the line" about mysticism. Simon was attracted to mysticism while learning and studying in the yeshivas, both in Crown Heights and in Morristown. While he still believed in Judaism, the rationalist Maimonides made more sense to him than the mystic Zohar. Maimonides was a completely orthodox, logical thinker. Through his *Guide to the Perplexed*, Maimonides attempted to explain some intricacies of the religion from a rational standpoint. However, he was burned by the very orthodox. Zohar, a mystic, was instantly canonized by the people as obviously true and was said to have come from the time of Abraham. Simon had a difficult time accepting mysticism over rationalism and eventually gave up on understanding the dichotomy. He couldn't understand how a religion based on thinking and with so many intelligent, otherwise

rational people could suspend logic. Simon explained that this need to accept mysticism brought about a very reactionary way of accepting things without thinking.

I asked Simon to clarify some of the differences in thinking about the Torah. He explained that the written and oral Torahs were two halves of a whole. The oral Torah comes from Moses, he was shown everything in 40 days and nights—all the details of Jewish law, thought, and everything else you could think of. The written Torah consists of brief notes on the complexity of the laws. It is till in a state of change as Rabbis can amend it. Rabbis

clarify the written Torah's vague laws, fill in blanks, and expound on the complexities of the more difficult parts. And even though the Rabbi is writing it, his words are considered to have been received by Moses. The written Torah constantly changes as opinions are often rejected. Rejected commentaries are preserved, however, because they still tell about the Torah. The Talmud or the oral law contains arguments on why some commentaries are better than others. Different Rabbis have different views on the commentaries. Still, with all of the differences in thought, modern orthodoxy still believes that the Torah was written by God and revealed through Moses.

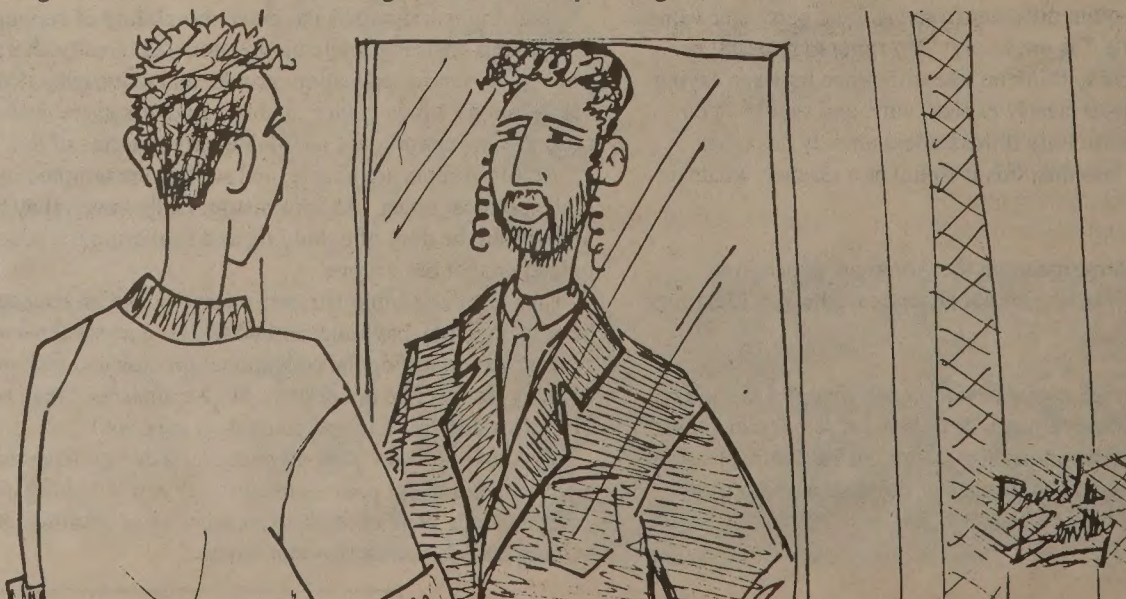
There are also different methods of interpreting the Torah. In the first, you basically read what is there. For example, it says they took a steer to sacrifice. So that is the law—you take a steer to sacrifice. The subsequent

methods of interpretation get increasingly more advanced. The next few deal with reading and inferring from the text what the law "really" means. For example, if in one place it says to take a steer to sacrifice, and in another, it says to kill a steer early in the morning, then you can infer that before you take the steer to sacrifice, you kill it early in the morning. That now becomes the law. Moreover, there are ways to infer from subtleties a third law from two vague laws. There are rules for applying the laws to another law, and for comparisons between laws. Spelling and diction complicate the process. Minor spelling errors cause controversy as some scholars substitute problematic words that give new meaning to a text.

Simon also discussed how Jews see the priesthood. They affirm that it comes from Aaron and was passed through generations until Jethro, the Middionite priest. But in Judaism there is no real priesthood as an institution, but what institution there is did start with Aaron. At that time the Jews relegated responsibilities on a purely pragmatic level, because the group had grown too big. Originally the responsibilities laid with the firstborn, but were subsequently given to the tribe of Levi. Within the tribe of Levi one family was to be priests and the rest were to assist in building temples and doing the sacrifices. Although everyone can do sacrifices—Melchizedek, Noah, Adam, all made sacrifices (although not necessarily by Jewish law)—only the Levites can do the sacrifices according to Jewish law.

Simon's struggles with orthodoxy and involvement in his religion bring to mind some of the difficulties many Mormons feel when told that reading or listening to something is wrong. From the beginning he humorously informed me that if you got two Jews together, then you

will have three opinions, so this discussion was not to be taken as completely true Jewish doctrine. The same applies to Mormonism. No two people on this campus will have the same opinions on exactly what is orthodox or not, or what is completely right or completely wrong. There are many ways of looking at the same issue; the conclusion you reach will depend on your own thoughts and ideas, as well as what other people say. This whole article and interview serve to remind us that, in the end, religion is a completely personal thing that no one can interpret for another.



# Calendar

## FILM

\*International Cinema, 250 SWKT, 378-5751.

Mar. 14-18: **Raise the Red Lantern and Oedipus Rex.** Call for showtimes.

\*Tower Theatre, 9th E. & 9th S., SLC, 297-4041.

Mar. 31-Apr. 6: **Mrs. Parker and a Viscious Circle and Armor of God II.** Call for showtimes.

\*Movies 8, call 375-5667; eight great flicks for only \$1.50.

\*Academy Theatre/Provo, 56 N. Univ., call 373-4470 for showtimes.

\*Carillon Square/Orem, next to Ross, call 224-5112 for showtimes.

\*Cineplex Odeon/Orem at Univ. Mall, call 224-6622 for showtimes.

\*Central Square Theater/Provo, call 374-6061 for showtimes.

\*Scera Theatre/Orem, 745 S. State, call 235-2560 for showtimes.

\*Varsity Theatre/BYU

Campus, call 378-3311 for showtimes.

\*Sundance Film Series; classic films at Sundance for only \$2.50, call 225-4100 for showtimes.

## CONCERTS

**Sofa and Numbs**, CD release party, March 29 at Johnny B's. Starts at 9.

**Bullet Boys**, March 30 at Starr Studios, 966 S.

Redwood Road. Call 972-5961 for more info.

**The Nylons**, March 31 at Austad Theater, Browning Center, Weber State University. Tickets are \$20, available at all WSU ticket offices. This concert will benefit Enable Industries. Call 626-6500.

**Sketch and Black-Eyed Susan**. April 1 at The Station. Music starts at 9:00. Tickets \$3 (includes beverage).

**Ampersand**, April 1 at Mama's Cafe. Starts at 9:00. Tickets \$2.

**Sarah McLachlan** with **Paula Cole**, Apr. 1 at Saltair. Call 800-888-TIXX for tickets.

**The Vickers, Pistol Pete, The Willard Rice Band, The Shakes, Civil Disobedience, and The Soda Jerks**, Apr. 1 at Hanger 18, 440 S. State in Orem. Tickets \$3.

## CULTURE

\*Canadian Brass, March 28, 7:30 p.m. in the de Jong Concert Hall. Tickets \$20 at HFAC ticket office.

\*Utah Symphony, March 30 at 7:30 p.m. in the de Jong Concert Hall. Tickets \$10 at HFAC ticket office.

## MUSEUM OF ART

\*CCA Christianson's Mormon Panorama: The beehive is beautiful. Now-Aug.

\*150 Years of American Paintings: Now-Aug.

## ESSENTIAL PHONE NUMBERS:

Sounds Easy, 375-7368

Utah Symphony, 533-

NOTE

UTAH JAZZ, 355-DUNK

The Garrens, 379-8888

Hansen Planetarium, 538-

2098

Lenito's, 377-8226

Krishna Temple, 798-

3559

Pueblo Nuestro Folklore,

773-7104

IRS Questions, 800-829-

1040

Mama's Cafe, 373-1525

Avalon Theatre, Murray,

226-0258

LeMars Nightclub, 373-

9014

Hale Theatre, Orem, 226-

8600

Mr. Rub Massages (full

body), 226-6555

BYU Ticket Office

(HFAC), 378-4332

Dial-A-Story, 379-6675

Ask-A-Nurse, 377-8488

Big D's Pawn Shop, 763-

0791

Orrin Hatch, 375-7881

Sonic Garden, 37SONIC

Dime Arcade, 373-7555

UTA, 375-4636

DMV, 800-451-6496

SmithTix, 800-888-TIXX

Testing Center, 378-6129

Lenito's (Orem), 221-

8226

Bob's Discount Auto

Parts, 373-8888

LDS Social Services, 378-

7620

BYU Swim Team, 378-

BYU1

Juice n' Java, 375-5409

Pier 59 (Travis and

Enoch), 377-1475

Beautiful (the Dog), 374-

8144

The Station, 377-5454

FBI, 374-5332

BYU Custodians, 378-

5522

Road Conditions, 800-

492-2400

Utah County Jail, 370-

8850

Marriage Licenses, 370-

8109

THEY RAN FROM  
**THE CABLE BOX**...  
UNTIL THEY FOUND OUT IT WAS PACKED WITH MOVIES!

GET THE CABLE BOX AND BRING HOME THE BEST  
IN PREMIUM TELEVISION — HBO & CINEMAX!



Speed

A New Movie Every Saturday Night—Guaranteed!  
HBO SATURDAY NIGHTS



The Hudson Proxy

The Best Network for Movies on Television!  
CINEMAX



Serial Mom

A New Movie Every Friday Night—Guaranteed!  
CINEMAX FRIDAY NIGHT PREMIERES



Plus Discover the Big Event Excitement of Pay-Per-View!

TCI Cablevision of  
Utah, Inc.

1515 N. RIVERSIDE AVE.  
PROVO, UTAH  
377-8600

**HBO**  
**CINEMAX**

We're taking television into tomorrow.

## Sonic Garden cd exchange

**Spring  
Clearance  
Sale**

"Look at  
those prices!"

**\$2 off  
all NEW cds!\***  
**Buy 1 used cd  
get \$3 off  
the 2nd one\***



\*Expires  
April 15th!

**\$2 off all NEW cds!\***  
**Buy 1 used cd get \$3 off the 2nd one\***

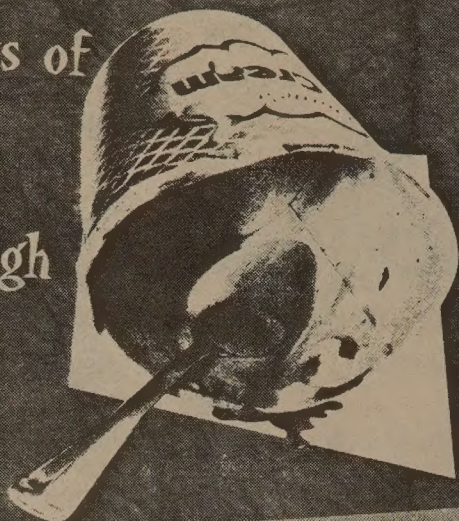
748 E. 820 N., Provo  
37-SONIC

**Sonic Garden**  
cd exchange

\*Good on any cd \$6.99 and above new/\$5.99 and above used.

Studies show that the  
typical babysitter will  
consume 70% of all non-  
expired contents of  
your freezer.

Reason enough  
to stay home?



A NEW MOVIE EVERY SATURDAY NIGHT. GUARANTEED.

**HBO**

PREMIERING SOON ON HBO: "NAKED GUN 3 1/3: THE FINAL INSULT,"  
"BAD GIRLS," HBO ORIGINAL MOVIE: "TYSON," "SPEED" AND "NO ESCAPE."



TCI Cablevision of Utah, Inc. 1515 N. RIVERSIDE AVE.  
PROVO, UTAH  
377-8600  
We're taking television into tomorrow.

Sonic Garden & APEX Marketing present the



**SPRING-  
FLING-  
WING-  
DING-  
PALOOZA-  
THING**

**at The Edge**

Tuesday, April 18, 1995

7:00pm

\$5

Tix available at Sonic Garden or Crandall Audio

**THIRD FLOOR**

(FROM PHOENIX, ARIZONA)

**CLOVER**

**SLACKJAW**

**PENNY ROYAL CRUSH**

**EIGHT TURTLE STACK**

**TOUGHSKINS**

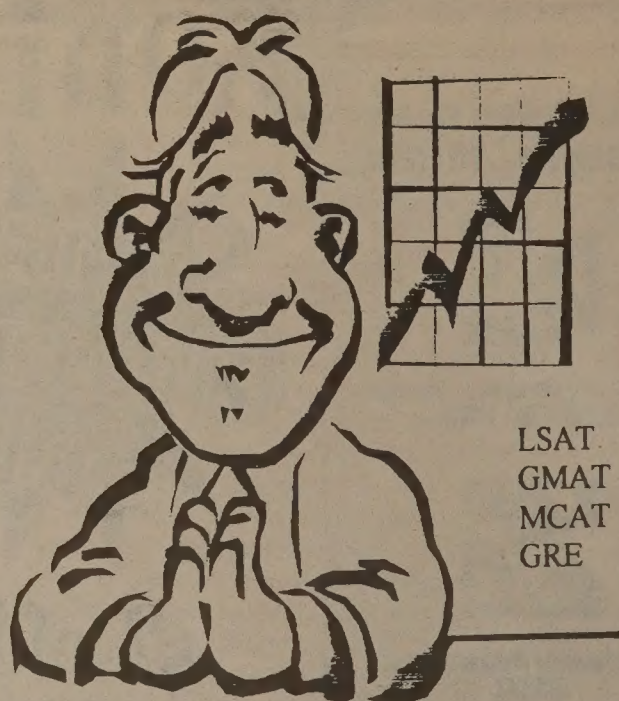
a Sonic Garden Concert/Xanthos-Fox Productions

**IE. CENTER**

**SUITE 212**

**PROVO**

**379-0622**



LSAT  
GMAT  
MCAT  
GRE

**MAYBE  
PRINCETON REVIEW  
STUDENTS ARE  
JUST SMARTER.**

CALL TO ARRANGE A FREE DIAGNOSTIC TEST

NEW PERMANENT CENTER OPENING APRIL 1st!!

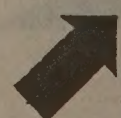
*The Princeton Review is not affiliated with Princeton University or ETS.*

Maybe our students are smarter, or maybe they're just better prepared. The Princeton Review is the nation's most popular prep course. And for good reason.

We keep our classes small (8 to 12 students) so you're guaranteed plenty of personal attention. If there's a concept that you don't understand, our teachers will work with you until you do. And four practice exams given under actual test-taking conditions will help get you ready for the real thing.

Look at our students' average final test scores, and you'll see how we measure up against the competition.

Give us a call if you'd like your score to climb off the charts.



**THE  
PRINCETON  
REVIEW**

**(800) 2-REVIEW**  
**info@review.com**